

"The dandy creates his own unity by aesthetic means. But it is an aesthetic of negation. "To live and die before a mirror": that according to Baudelaire, was the dandy's slogan. It is indeed a coherent slogan. The dandy is, by occupation, always in opposition. He can only exist by defiance. Up to now, man derived his coherence from the Creator. But from the moment that he consecrates his rupture from Him, he finds himself delivered over to the fleeting moment, to the passing days, and to wasted sensibility. Therefore he must take himself in hand. The dandy rallies his forces and creates a unity for himself by the very violence of his refusal. Profligate, like all people without a rule of life, he is only coherent as an actor. But an actor implies a public; the dandy can only play a part by setting himself up in opposition. He can only be sure of his own existence by finding it in the expression of others' faces. Other people are his mirror. A mirror that quickly becomes clouded, it's true, since human capacity for attention is limited. It must be ceaselessly stimulated, spurred on by provocation. The dandy, therefore, is always compelled to astonish. Singularity is his vocation, excess his way to perfection. Perpetually incomplete, always on the fringe of things, he compels others to create him, while denying their values. He plays at life because he is unable to live it." Camus, *The Rebel*

Sharon P. Holland

Crossing Waters, Crossing Worlds: The African Diaspora in Indian Country by Tiya Miles and Sharon Patricia Holland, 2006.

Duke U press

Raising the Dead: Readings of Death and (Black) Subjectivity (New Americanists) by Sharon Patricia Holland, 2000. Duke

Hasan Kwame Jeffries

Bloody Lowndes: Civil Rights and Black Power in Alabama's Black Belt by Hasan Kwame Jeffries. NYU Press 2010

If you need an explanation of the politics of Gangnam style

Start here: Psy closing the American Music Awards, joined by MC Hammer

http://www.youtube.com/watch?v=oNu2xEy3EQQ&feature=watch_response

And then read W. T. Lhamon, Jr, Raising Cain: Blackface Performance from Jim Crow to Hip Hop, with special attention to Lhamon's pointing out in the last chapter that "Hammer Time" (1990 music video) uses the exact same step as African Americans performed in public spaces as far back as 1820 when busking in Atlantic seaports. (Which is explained in the book's first chapter).

I'll send along a batch of emails from my friend L.S. Kim which give other background.

This is one of the most clever mashups (especially good if you ever studied the editing of the Matrix sequence)

<http://partydude67.tumblr.com/post/32334593608/psy-vs-matrix-this-this-is-why-i-love-the>

An excellent political economy and production analysis of K-pop

http://www.newyorker.com/reporting/2012/10/08/121008fa_fact_seabrook [1]

L.A. MOMS version

<http://www.youtube.com/watch?v=7iheCrwQQII&feature=related>